INTRODUCED TO PARIS.

In It the Characters Do Not Explain the

Plot Openly New Varieties Play Not

So Promising as Its Predecessors

Paris, Feb. 7. The Gymnase Théâtre

being idle for a fortnight, Armand Bour

took it to produce a play belonging to

what he called the theatre impressif

This announcement caused a certain amount of speculation, as "impressif" is

hardly French, although M. Bour claims

tionary for it as meaning "adapted to

causing impressions." Further explana-

tions established the definition of the

impressive theatre as that in which the

actors do not lay bare the plot in direct speech but leave the spectators to divine

it from their words and gestures. M.

Bour points out that men and women in

the ordinary way of life do not talk about

the tragedies which oppress them. Thus

presented, the impressive theatre loses

The play with which the impressive

theatre was inaugurated was 'The Soul

tor of Masks," by Fernand Crommelynck

Its three acts contain the subject of a drama drowned, as might be expected

A clever wood carver, Pascal, is sur-

prised by his wife, Louison on his knees before Louis n's sister, Madeleine, The

wife makes no complaint to her husband. she continues her affection to her sister. and her uncomplaining grief puts a di-

vision between the lovers. In the third

As successor to the "Bo's Sacre" (\*Deco

rating Clementine") and "Le Roi," the

Variétés has produced "The Midinettes."

a comedy in four acts, by Louis Artus

the 256 performances of the former play.

it has an ending which disappoints a

Variétés audience, who prefer sentiment

The midinettes in Parisian French are

fill the streets at midday (midi), when they stop their toil to eat a "dinette."

that is I meal not substantial enough to

Pierre Mathiret is a young assyriologist

nervous and shy, so regardless of his

personal appearance, that he is a laughing

stock for the friends of his wife, Ger-

maine. Though really loving him. Ger-

who, if clever, good and kind, is ridicu-

lous; and as a relief promises to spend three

days at Fountainebleau with Gactan des

Ardens, an elegant and winty clubman.

On the excuse of visiting a sick aunt she

Pierre has an old uncle. Lherminier

who knows most of the pretty midinettes.

and thus Pierre meets one Julie who

finds him highly attractive. Surprised

and delighted at this homage. Pierre be-

comes the fover of Julie, they spend a

happy fortnight in the country, and

Pierre brings her back to his house in Paris. She buys her clothes at the estab-

lishment where once she worked and

Pierre has become less ridiculous, almost

Germaine, who has changed her mind about passing the three days with her

elegant lover and has really spent them

leaves her husband.

smart.

maine feels her pride hurt by a husband

be honored with the name of "diner.

who is so awkward in his manners,

ct she dies, the two guilty characters by her hedside. The sight of her death

much of the novelty it promised. has had several forerurners, among them

the Maeterlinek drama.

in floods of words.

separates them forever.

the authority of the new Larousse dic-

Piece That Delights Eye and Ear.

WE HAVE HAD IT AND RE-COVERED.

Merits-A Contribution to the Heated Discussion of a Solemn Subject

hany years of uncomfortable experience have taught the writer of musical comments in The Sun that he should eschew all controversies on subjects and with what result? Sir Arthur Sulli- done at the Metropolitan in the original connected with the gentle art of song. van's "Ivanhoe" and Goring-Thomas's French. But there are times when it becomes imperative for offer a little intermation to those who while all London continues to hear or the art of music through these essays? seem to possess nothing but theories. "Madama Butterfly" and similar inven- The public has consistently and persist-Therefore this morning's discourse will tions. be comparatively long and will be de-English language.

propositions may be laid down: First, the most artistic way to give an purposes " They are given partly be- bring about

love for opera elevates mankind. On man," 7, and Masse's "Marriage of Jean-the contrary, in so far as music has been ette" (given with a ballet), 5. concerned, it has been conclusively any department at all. Musical science is in the Mozart and Delibes operas. at such a low ebb in Italy that any one who can make an effective opera finale was in such dire straits that it had to be | And yet the fulfilment of that demand sician

and only four or five of those.

It is hardly necessary to extend the discussion of these two propositions. Yet hattan-Opera House. because a determined effort is now in

humbuggeries of Richard Strauss and Max Reger are composition.

The attendants at vocal performances in Germany will sit breathless through opera performances in which the singers are most of the time off the key and in which a broad fluent phrase of real vocal melody is never once heard. Because their ears are so accustomed to this sort is by no means improbable that the musical descent of Germany from the high plane of fifty years ago could be traced to the spread of the Bayreuth method of

This, however, does not prove that if operas were sung here in English and as Mme. Noria), Louise Meisglinger, the text clearly enunciated the performances would become so had that the public would become unmusical. It only serves to suggest that the assertion that educating people in opera by making them hear the text and understand it does not necessarily result in educating them upward. It has been known to educate them downward, and it might

do it again. Secondly, the advocates of opera in in English hold that the performances of opera will encourage the native musician. This proposition is also open to dispute But first let us accept it as it stands. Italy has always given her operas in her own do" and "Esmeralda." This last work, Her musicianship, as has been stated, has been going steadily downward ever since the era of the baroque opera in the latter part of the seventeenth century.

This descent, as has been here argued, is due to the exclusive devotion of the It is of course not possible to say that this devotion would not have existed if the operas had not been given in the native language. But the fact remains that out of the vast mass of operas in Italian brought forward in recent years only three can be accepted as works of the first rank, namely "Aida, "Otello" and "Falstaff."

Meanwhile we have been asked to listen to the clever contrivances of Mr. Puccini, and to the unmentionable rubbish of a number of other composers, whose works have not been able to hold places on the New York stage even with powerful influences behind them. We shall hardly ou asked again to hear "l'edora" or Adrienne Lecouvreur." All that can be

or not might be somewhat difficult to de- company bellowed for the first time termine, especially in view of the fact on January 22, 1900. Mr. Savage also that since the creation of these works the brought forward Puccini's "Madama declined.

"Educational" Value-Its Artistic a'rical skill which France has developed in the historic days of opera in German,

how easy it is to preserve its spirit. those acquainted with immediately occur to the mind, and both history of opera in English in this city. ditions to venture to of these are buried ten fathoms deep. Now what benefit has come to the public

voted to the subject of opera in the this city, and good opera too. This is a despite the fact that they have been given beginning two historica, fact which is sadly neglected in foreign tongues. The public has in the midst of this deplorable contro-versy. We have had a sufficient number—that it regards opera in English as a cheap opera is to give it with the original text. of excellent English performances to en- and inferior article. This is not depied in the countries in courage managers to give more of them. The advocates of it assert that this is which all operas are performed in the if any evidence had been provided that because it has always been badly done. language of the people. Nor are the these same performances would accomplish any one of the numerous things of the American Opera Company were language of the people for "educational which the pleaders declare that they would excellent and their failure disastrous.

cause the singers are of that particular. Let us go back a little, not too far, but either, nation and are trained to sing in their far enough to show that opera in English own language. If the Berlin opera could has been given in this city in a manner chief among whom is that distinguished afford a company of Carusos, Destinns, quite worthy of it. The American Opera onlooker in the operatic world. Tito Amatos and Fremstads it would prob- Company, organized by people of means Ricordi, declare that it should not be given ably have one to-morrow. So would and ambition, gave a season of opera in a great institution like the Metropolitan, the Paris Grand Opera, and that too de- in English at the Academy of Music from but "on the road" or in minor theatres spite the violent agitation which would January 4 to April 17, 1886. The operas where lower prices can be asked. In at once begin to drive out the foreigners.

Giving opera in the language of the people cannot educate any one to any
Shrew," 5; "Orfeo," 13, "Lohengrin," pedient planned to bring operatic delights thing except to a desire for more opera. 10, "Magic Flute," 6; "Merry Wives of within the reach of those who cannot It has never been demonstrated that a Windsor," 9; "Lakme," 11; "Flying Dutch- afford to purchase the best article.

proved by history that the greater the regard for their spectacular demands and to ascertain just where the matter stands. public fondness for opera in any country the singers were quite as good as most. For example, when the special pleaders the lower the general musical taste and of those heard to-day. Helen Hastreiter, point to the grand opera of Paris or the productiveness of that country. The the Orfeo, achieved a similar success in Berlin opera and ask us to note that operas most pointed illustration is Italy, in which the rôle in Europe and we have not yet are always performed in these houses in opera reigns supreme, and in which had another such lovely Euridice as Emma the language of the people they omit to since Palestrina there has never been a Juch. The merry wives of Nicolai were add that the theatres are Government incomposer of the highest rank in any in the excellent hands of Pauline L'Alle- stitutions supported in part by the taxes other department of music, and in recent mand and Jessie Bartlett Davis and Mme | collected from the people. If the city of years no composer of the first rank in L'Allemand was also heard with pleasure New York should found a "Stadt Theater

in unison is regarded as a learned mu- reorganized under another name and the would be a concession to patriotic pride, The only composer in Italy who can National Opera Company. It opened a Charles Henry Meltzer, but not to any real claim even extended popularity is Mr. season at the Metropolitan on March 14, artistic requirement Puccini, and no one of cruical judgment 1887, and in the course of it produced. The highest conditions of vocal art call would think of according him a seat Rubinstein's "Nero" with splendid attire for the employment of the text to which beside the masters of the foremost ranks and an excellent cast. This season, like the music was set. The best of translaeven of his own country, such as Pales- its predecessor, was unfortunate. The tions-and this same Mr. Meitzer has made trina, Scarlatti or Yerdi. Italy cannot company struggled on another year and some good ones cannot reproduce the show to-day a single great composer then sank out of sight. Opera in English genius of the original tongue. Nothing of symphony, overture, symphonic poem. did not cut much of a figure thereafter can make "Abscheulicher" in "Fidelio" song, piano or chamber music. Wolf- until the energetic Oscar Hammerstein sound like itself but the original German. Ferrari, her best writer in the domain took it up in 1893. He then opened his Nothing can replace "Non, c' est ne pas of oratorio, is half German. Save Busoni, newly built Manhattan Opera, House le jour. a German by cultivation (also by mother). (the first of that name) with the first pershe cannot show a famous performer formance in this country of Moszkowski's When Mr. Gatti-Casazza finds a really on any instrument save the human voice "Boabdil," given in English. The opera good opera written originally with Engwas handsomely mounted and well in- lish text he will undoubtedly produce The Italian people have for centuries terpreted. There was a competent or- it. He has announced a production been educated to a love for opera. They chestra and an interesting ballet. It of a one act work by Arthur Nevin, but do not desire and will not have any other was the first production of an opera in this is not the kind of experiment with kind of music. And they have neither English since the death of the National which to test this matter. Nor must high ideals nor fine discrimination in Opera Company. It was followed by any failure be regarded as having deep opera any more than a man would have "Carmen," "Rigoletto," "Fidelio" and significance. An opera may fail not in tea if he drank it by the quart every slience. After the silence Mr. Hammer- because it is sung in English but because stein pursued his way with an operatta it is sung at all. just as he recently did at his second Man- But operas composed to English text

progress to obscure the real issue in attempts to "educate" people by means cluded from an opera house because of the regard to the first of the two a few more of opera in English. There were no English. For this reason the offering words may be said about it. The advo- truant laws and the children could not of a prize for the best opera composed cates of opera in English vigorously be made to go to school. But these were by an American was a good thing, but assert that the performance of opera not the last. It is hardly necessary to a better thing would be the knowledge in the vernacular will do several things recall the long series of performances that operas by Americans would be prowhich they assume are desirable.

First of all they hold that the delivery of the text in English will enable all the people in an opera house to understand.

given by Henry W. Savage's Castle Square duced at any time without competitions and prizes, provided only they were good and prizes, provided only they were good enough. The competition can insure the people in an opera house to understand.

> people of fashion had returned to the art.
>
> city. If the failure of this attempt is There is nothing "educational" in the them for its support.

singers engaged for it were Zelie de taste. Lussan, Minnie Tracey, Phobe Strakosch, Fanchon Thompson, Frieda Stender, Pringle, Francis Rogers, Joseph Sheehan, William Wigener and Clarence Whitehill.

Some of these names are well known to opera goers, especially to those who frequent the opera houses of Europe The operas produced by Mresss. Gran and Savage were: "Faust," "Tannhauser, "Mignon," "Carmen," "Il Trovatore, "The Bohemian Girl," "La Traviata,"
"Romeo and Juliet," "Cavalleria Rusticana," "Pagliacci," "Martha," "The Mikacomposed by the English musician A Goring-Thomas, was brought forward on November 19, 1900. The artists engaged in the presentation were Grace Golden, one of the most popular singers on opera in English ever known in this city; Philip Brozel, Lemprière Pringle, William Paull, Grace Van Studdiford, Leslie Walker and some minor performers. The libretto of this work was arranged by Randegger, the London singing teacher. and most of the lyrics were the work of Theodore Marzials. A sample of the joys provided for patrons of "grand opera in English" in those days is this passage

from the principal love duet: But the spring has changed to winter And the wind blows from the north. And the lower is fading, lading, And the swallow has flown forth When thy eyes have lost their brightness And the gold has turned to gray. Will you love me still as dearly, Darling, as you love to-day?

Let us bear in mind that this was not intended only for students of natural abilproved by these facts is that giving open of the only novely which Mr. Savage preserved by these facts is that giving open of the only novely which Mr. Savage preserved it with an earnest purpose to do serious exclusively in Italian has not developed a sented to Americans with English text. work, and no others will be accepted. For example he gave "La Boheme" at the France has produced some clover American Theatre, and there also he proper operas in recent years, but whether their creation is due to the intelligent unders abatton, namely Nicolo Spinelli's "A standing of opera by the French people Basso Forto," which the Castle Square Printer, 225 East 22d st., New York.

THE IMPRESSIVE THEATRE NOW A NEW KIND OF DRAMA JUST

receipts of the Grand Opera have steadily Butterfly" in English before it was produced in Italian. And he gave an excel But we can admit readily that such lent representation in English of "Parsifal. operas as "Pelleas et Mélisande" and Edmund C. Stanton, who had been the ti will Not Hurt Us to Have It Again-Its "Louise" are products of that fine the- manager of the Metropolitan Opera House three centuries of devotion to the gave a series of representations in English playhouse. And now let some one trans- at the Grand Opera House in May, 1893. late "Louise" into English and show us. In the same year James C. Duff, who brought "Pinafore" to this country, The production of operas in English introduced to this public "Philemon et has gone on in England for many years. Baucis" in English some time before it was

> "Esmerald:" are the only names which These are some of the chief events in the ently shown a preference for the high But we have had opera in English in priced performances at the Metropolitan.

And in those days there was no Caruso

Again the advocates of opera in English,

The truth is that the entire argument in favor of opera in English is such a mass These operas were mounted with due of inconsistencies that it is pretty difficult The new piece does not promise to achieve much less the 496 which the latter enjoyed. because, though thoroughly entertaining, to logie. the public might properly expect to hear the swarms of girls from dressmaking. At the end of the season the company only English uttered on its stage. hat making and similar workshops who

following winter it came to town as the popular indolence or the eloquence of

Nothing can substitute for "O

should be sung in English. Operas com-Here, then, we have the history of two posed to English text should not be ex-

at the Metropolitan Opera House in Octo-ber, 1990. This was a very ambitious attempt. The singers were generally good, the productions adequate, the grices reasonable (though not cheap) ever they are given otherwise it is for the most artistic thing to give all operas They should be given and the former music hall dancer who with Max Dearly produced the first Apache dance, the Valse Chaloupée prices reasonable (though not cheap) ever they are given otherwise it is for that it can be deluded into the belief that ber, 1900. This was a very ambitious the most artistic thing to give all operas and the season one at which all save other reasons than the demands of pure

aid to the choice of a wrong season performance of operas. No one can learn that is a confession that opera is to-day, anything from hearing operas in English as it always has been, the toy of social except to wish to hear more operas. It of unmusic in the opera, they are quite flutterers and chiefly dependent upon has never been shown that hearing operas is beneficial to the human mind, but on The history of this interesting experi- the contrary it has been plainly proved ment can be briefly recounted. The that it can completely demoralize musical

Let us continue to perform operas in Grace Van Studdiford, Rita Elandi, Grace the languages in which they were written. Golden, Josephine Ludwig (better known When this is impracticable, as in the case of "The Bartered Bride" or "Pique Dame. Fanchon Thompson, Frieda Stender, by all means let us have a good English Baron Berthald, Philip Brozel, Lloyd translation made. We cannot plead that d'Aubigné, Homer Lind, William Mertens, we are doing anything artistic by giving Winifred Goff, William Paull, Lemprière a Behemian opera in German. Lastly, let us give operas with English text when we can get them

And now instead of fussing about what is not, why not turn around and observe the interesting fact that a "grand opera" by Victor Herbert, composer, who lives in New York, with a libretto in English, is about to be performed? If it succeeds artistically it will prove that Mr. Herbert has composed a good opera. And that is all it will prove.
W. J. HENDERSON.

MUSICAL.

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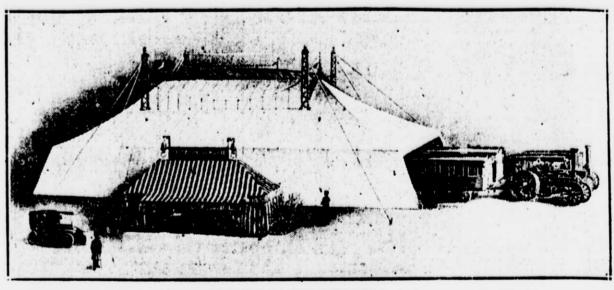
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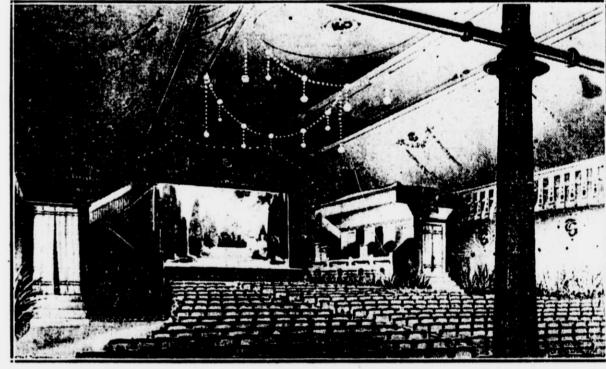


Photos by L. Harinigue, Paris

THE THEATRE ON THE ROAD.



OUTSIDE OF THE THEATRE



INSIDE OF GEMIER'S MOVABLE THEATRE

Paris, Feb. 9.—A plan has been pro- date a manner as places with playbouses. plays on tour. As will be seen, the these osed by which French towns and vil- M. Gemier (France's Sherlock Holmes) lages which have no theatres may be is the author of this scheme for taking about from place to place in a tram hauled

NOTES OF MUSIC EVENTS. "Tristan" will be given for the last time this porting company in Carnegie Hall Monday even ning. March 6. ison at the Metropolitan Opera House nev Monday evening, with Mmes, Fremslad and Homer and Messrs, Burrian, Soomer, Illackley

dammerung," in which Mme Gadski will sing Britishilde. Mr Burrian will make his farewell

appearance this season as Siegiried. Others in the cast will be Mmes Homer, Fornia, Sparkes,

Alten, and Messrs Somer, Hinckley and Gorliz Mr. Hertz will conduct. "Rigoletto" will be

given on Wednesday evening next week, with Maurice Renaud in the title role. Others in the east will be Ame. Lipkowske. Ame. Flahaut and Messrs. Smirnoff and De Segurola. "Tosca" will

be repeated Thursday evening with Mines. Frenistad and Snelling and Messrs Martin and Scotti. Mr. To-canini will conduct.

The popularity of Beethoven's Seventh Symphony, newly evidenced at recent Phitharmonic concerts, has led Gustav Mahler to make his

classic a feature of the programme at Carnegie

Russian pupil of Vsave and an honor graduate of the Paris Conservator; in 1999. This appearance will mark Fradkin's Philharmonic debut. The

played by Pruesto Consolo, the Italian plants

The first production in New York of the American grand opera "Natoma," music by Victor Herbert, book by Joseph D. Redding, will take

Campanini, the general musical director of the company, will conduct the performance.

opera in English at the Majestic Theetre

with the aunt, begins to appreciate her husband the more when she finds another woman adores him. She returns and the

from attractive dancers have become merely ordinary actresses.

merely ordinary actresses.

Jacques Rouché continues to make his hobby, the Théatre des Arts, worthy of its name by producing plays written and mounted by artists. His new production, and new productions come often at a purely artistic theatre, is a delight to the eye and ear. ye and ear. It is entitled "The Peddler of Passions."

omedy in three Epinal pictures and in verse by M. Maurice Magre, decorations and costumes designed by M. Georges Delaw. Epinal is the town in the Vosges where the old wood cuts used to be produced for children's books, ballads and broadsides, and Delaw's scenery recalls the figures of the Noah's ark that delighted the children of the activities. Hall this atternoon. Other numbers will be Weber's "Oberon" overture. List's symphonic poem "Les Pretudes," and the Mendelssohn violin concerto, to be played by Fredric Fradkin, a lighted the children of the early hine-

Philharmonic Society Tuesday evening and Priday atternoon will devote the programme largely to Italian composers, thus affording an opportunity to compare the more serious music of Italy with that of other countries. A number enth century.

Lubin, the village barber, and Colette of the village inn are to be married shortly. when the peddler, a disguised sorcerer, arrives and sells them of his bewitched wares. Colette takes a mirror and be-comes a coquette, Lubin a gourd and beof important works will be heard here for the first time. Prominent among them the brillient concerts in it flat minor, op. 66, of Martucci, comes a drunkard. Their love idyll is broken, Lubin enlists in the Blue Grena-diers, who are just leaving for the wars in Spain, and Colette accompanies the regi-Spain, and Colette accompanies the reginent as canteen woman, not to be near Lubin but to flirt with the officers.

The wizard peddler virus the content as two other works new here.

Lubin but to flirt with the officers.

The wizard peddler visits the camp and sells more of his goods. A veteran soldier buys a copy of Homer and gives soldier buys a copy of Homer and gives soldier buys a copy of Homer and gives himself up to writing love poems to Colette. Another buyer becomes a coward, another a gourmand, another a gambler and so on; all who buy fail under the spell on this programme will be Mentelssohn's No. 4.

of some passion.

The old peddler has a daughter, Aube, who knows nothing of the secret of his

The first production. who knows nothing of the secret of his goods. She falls in love with Lubin, who is devoted to his new goddess, wine, who is devoted to his new goddess, wine, and refuses to notice her. Determined to find some means to churm him in her father's sack, she steals it while he sleeps and opens it. The remaining vices escape and surround her.

The stage is darkened, and figures typifying luxury, perfidy, duplicity, treason, offer themselves to her. But Aube will have none of them and chooses a American sorrano in the role of Barbara, the modest figure that aupears in the back.

will have none of them and chooses a modest figure that appears in the background and says her name is Pity.

Naturally with a camp disorganized by the peddler's fatal wares the enemy are easily victorious. Peace is declared.

are easily victorious. Peace is declared and the grenadiers return to the village. They have left their purchases on the battlefield and have recovered from the spell under which they were bound. Aube, Campanini, the general musical directions. wed by Pity, fenounces the idea of winning Lubin, explains things to them and casts the mirror and gourd down the well. The lovers recover their right minds and walk off at once to get married.

Splendidly played and corfectly mounted, "The Peddler of Passions" is a success in every way except from the pecunitry point of view.

Measles in a Kentucky Pamily. From the Breckenridge News. Mrs. Jerry Basham have measles.

enabled to enjoy the drama in as up to a high class company doing high class by a road engine will be heard for the first time in New York since Barrère, first flutist of the New York Symptony

tre, scenery and players will be carried

The fourth pair of Boston Symphony concerts

acter, op. 35.

Saturday Afternoon, February 25, at 250.

gramme for his first appearance here

aill appear with Walter Damrosch, the New York

will appear with Watter Damrosen, the New York Symphony Orchestra, a small chorus and Mrs. Florence Mulford in an entirely new programme which has been combined from Gluck's "Or-pheus," twenty-seven numbers of which will be

but will give choreographic expression to the most important and dramatic scenes. Part first

Strauss.

Handel

This afternoon at 5 in the New Theatre the Symphony Society of New York, Walter Darresch conducting, will play the thirteenth published work of Georges Enesco, his symphony in E. flat. The soloist will be Francis Macmiller. Homer and Messrs Burrian. Soomer, Hinckley and Reiss in the cast. Mr. Toscanini will conduct. Tuesday evening the Philadelphia Chicago Opera which will be given in Carnegie Hall Friday. people in an opera house to understand what the operas are about and that this what the operas are about and that this there will become more intelligent listences.

It might perhaps be regarded as answer to this that in Germany, where the most insistent demand for intelligibility of textual delivery is made, the art of beautiful singing has almost totally disappeared and that the pollular has also so utterly and hopelessly unmusical that it can be deluded into the belief that.

Zation neid its sessions in Boston, and with the competition can insure ways realized her bliss could not last, the competition can insure ways realized her bliss could not last, the company will pressure "Carmen" with Miss Mars carmen with M numbers, while it furnishes excellent opper-tuatives for the coloists, who in tals instance will be Mme. Mma Gluck, Mme. Bressler-Glanoll, Edmond Ciement, Dinii Gilly and Leon Bothier.

William Sutherland, planist, will play in Men-delssohn Hall at 3 P. M. to morrow. Ameng

The music is said to be of a beauty and form that other numbers he will give Schumann's der especially suits it for the concert stage. Other interesting features of this concert will be the rendition by the MacDowell Chorus of Mous-Adele Krueger, soprano, and Adolphe Boreland

the French planist, will appear in a joint recital in Mendelssohn Hall on Tuesday afternoon. Peb-ruary 21. Both of these artists have been heard in recital this season. sorgsky's Cantata "Joshua," a new work, and Borodin's Russian "Folk Songs and Dances."

The fourth pair of Boston Symphony concerts will be given in Carnegle Hall next week on Thursday evening. February 23, and Saturday son, tenor of the Wiesbaden Opera, will take afternoon, February 25. At both of these concerts the soloist will be Ferruccio Busoni. The programmes are as follows:

The first appearance in America of Hans Land Son, tenor of the Wiesbaden Opera, will take nature next Wednesday evening in Carnege that when he will have the assistance of Cornella liner programmes are as follows: mononic poem. "Les Preludes"
"Don Quixote" distroduction
Theme with variations and
finale. Fantastic variations
on a Theme of Fattastic variations Simphonic poem "Les Probudes

Suite "Sigurd Josaifar" Aria, "Magic Flute on a Theme of Knightly Char Concerto in C minor | Aria. "L'Africaine" Overture, "Euryanthe" Hans Ellenson. February 25, at 250.

Overture in D major No. 1
Symplony in C major No. 2
Liebeslied, "Walking"

Symphony in C major No. 7 Lohengrin's Narrative Todtentanz" for planoforte Overture, "Benvenuto Cellini

The Metropolitan Opera Company in response to numerous requests to hear Mischa Elman again have arranged for the great Russian violinist to make his last appearance in New York this season in the Metropolitan Opera House on Suntradehen." and Alma Maria Mahier's "Love standchen." and Alma Maria Mahler's Late Sommernacht." The programme includes songs in German, French, Italian and Emglish, amous Clarence Whitehill will give his recital in Men-iclssohn Hall on Monday afternoon, February 27, the composers represented being Caccini, Handel and has arranged an unusually interesting pro Purceil, Rubinstein, Schumann, Humperdies Massenet and Bemberg. The prima donna will be assisted at the plane by Kurt Schindler The programme comprises twenty two selections taken from compositions of Shubert, Beethoven, Brahms, Rubinstein and an English group made

The Fionzalcy Quartet closes its supscription up of compositions by Schindler, Cadman and Kernochan. series Tuesday evening in Mendelsschr Hall with a programme that will include Beetheven's quartet in F major, op. 18, No. 1; Jean Mar Leciair's senata for two violins, op. 12, and 199 John McCormack, who is to give an evening of frish songs, assisted by Marie Narelle, the latter being heard here for the first time, will sing one rak's quartet in F major, op 16. The Lecial composition was discovered by Adolfo Betti last number from his regular opera repertoire, the "Che gelida manina," from "La Botème," by Puccini. Outside of this the programme will be summer in the Congressional Library in ington, and it has proved an interesting feature of this season's repertoire. The Fionzaleys remain in America up to the first of April. they return to Europe for an extended Continenta To-morrow afternoon Miss Isadora Duncan

Several songs in English will again be a feature of the recital wheh Edmond Clement, the Fr Florence Mulford In an caurely new programme which has been combined from Gluck's "Orpheus," twenty-seven numbers of which will be performed. Miss Duncan will not only dance some of the regular hallet music in this opera but will give choreographic expression to the most important and dramatic expression to the side dovted to the lament of Orpheus and his companions at the tomb of Eurydice, beginning most important and definition of the lament of Orpheus and his devoted to the lament of Orpheus and his companions at the tomb of Eurydice, beginning on the programme are Bemberg, Faure, Brunealle on the programme are Brunealle on t companions at the tomb of Eurydice, beginning with the noble ismentation chorus. "Aid dans ce bois tranquille," Mrs. Mulford singing several of the arias of "Orpheus." In the second act Mile Duncan gives expression to the pleading of the day of the day of the last control of the last c

evenings at the Maiestle will be devoted to operatic concerts. Members of the Aborn company and other soloists will appear at these concerts, which will be given at popular prices.

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Members of the Aborn company of the Furites thunder their famous "No" until even they are softened and conquered by the power of Orpheus's song. In the third part time. Other compositions which Miss Duncan dances the famous Dance of the Blessed Spirits in the Elyslan Fields. The flute Carolyn Beebe and Edouard Dethier will play are Nardin's sonata in D major and Faure's social to the principal cities of the series of the Beebe Dethier sonata recitals the chorus of the Furites thunder their famous "No" until even they are softened and conquered by the power of Orpheus's song. In the third part time. Other compositions which Miss Blessed Spirits in the Elyslan Fields. The flute Spirits sonata in D major and Faure's social to the series of the Beebe Dethier sonata recitals the chorus of the Furites thunder their famous "No" until even they are softened and conquered by the power of Orpheus's song. In the third part time. Other compositions which Miss Blessed Spirits in the Elyslan Fields. The flute Spirits sonata in D major and Faure's social to the series of the Beebe Dethier sonata recitals the chorus of the principal cities of the series of the Beebe Dethier sonata recitals the chorus of the Furites thunder their famous "No" until even they are softened and conquered by the power of Orpheus's song. In the third part time. Other compositions which Miss Duncan dances the famous Dance of the Beebe Dethier sonata recitals the chorus of the series of the Beebe Dethier sonata recitals the chorus of the series of the Beebe Dethier sonata recitals the chorus of the series of the Beebe Dethier sonata recitals the chorus of the series of the Beebe Dethier sonata recitals the chorus of the series of the Beebe Dethier sonata re